

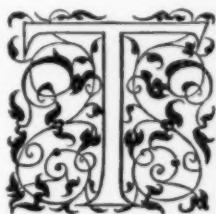
# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## THE MUSEUM AND ITS MEMBERSHIP



HERE are today 2,282 Annual Members, 288 Sustaining Members, and 45 Fellowship Members of the Museum. If all of these members pay the dues of their respective classes, the Museum at the end of the year will have received from its membership \$34,520. This income will be used to defray the expenses of administration. With the receipts from the sale of handbooks and photographs, and from visitors on pay days, it forms the only income available for this purpose, except what is appropriated annually by the City, or given by or through the Trustees. It will be seen at once how vital to the Museum is the financial side of the question of membership.

The sum of \$34,520 mentioned above represents a material decrease from the amount received from membership fees in 1913. This result has come largely from the financial uncertainty that existed last year, but it is also due to the fact that at the beginning of the European War the Museum, believing the time inopportune, dropped its usual canvass for new members.

It has now become imperative that efforts be made to increase the income of the Museum, unless some work undertaken be given up, and to this end an active cam-

paign will be carried on to increase the membership. The accompanying letter will be sent out this month. It is quoted here, following this explanation of the dependence of the Museum upon its membership, in the hope that those who are now members, understanding the Museum's need, will give their aid in securing new members. If each present member will nominate even one new member on the card inclosed in his BULLETIN, a large increase will be assured.

### A LETTER SENT TO PERSONS WHO ARE NOT MEMBERS OF THE MUSEUM

You are earnestly invited by the Trustees to become a member of The Metropolitan Museum of Art.

The universal recognition today of the value of art for both the pleasure and the profit of the community is the warrant for this appeal. The Hon. Joseph H. Choate, in an address at the opening of the Museum in the Park in 1880, said: "But, now that art belongs to the people, and has become their best resource and most efficient educator, if it be within the real objects of government to promote the general welfare, to make education practical, to foster commerce, to instruct and encourage the trades, and to enable the industries of our people to keep pace with, instead of falling hopelessly behind, those of other States and other Nations, then no expenditure could be more wise, more profitable, more truly republican."

The Metropolitan Museum of Art was

incorporated April 13, 1870. In 1880, the building in Central Park, then first occupied, contained 36,500 square feet of exhibition space. In 1915, it contains 200,800 square feet of space, an increase of 224,300 square feet in thirty-four years. In 1880, the Museum had no funds for the purchase of objects of art; today it is rich in collections.

These figures show growth—growth of the collections of objects of art, through purchase and gift; growth of the work and of the responsibilities connected with the care and the display of these collections; and growth of opportunities for the demonstration of them.

Every year the work of the Museum increases in usefulness. Last year it reached more school children, more students of Art and History, more designers, more manufacturers than ever before. It is accomplishing its high function as an educator and giver of pleasure to the community. An enlargement of the membership would help to further this important development.

It costs nearly twelve times as much to administer the Museum today as it did in 1880. The funds for the payment of the expenses of administration, however, have not increased in proportion to the growth of the collections, and of the opportunities for usefulness. The City has given the Museum \$200,000 annually for running expenses, and the amount received from membership fees, sale of photographs, handbooks, etc., is applied to this purpose; but for some years the total sum received from these sources has fallen more than \$100,000 short of the yearly needs of the Museum. A large endowment for administration is urgently needed.

An enlargement of the membership would help toward the payment of the running expenses, and so we solicit your aid in securing this increase by asking you to join the Museum.

ROBERT W. DE FOREST, President.

JOSEPH H. CHOATE, First Vice-President.

HENRY WALTERS, Second Vice-President.

## LECTURES, 1915-16

For Members of the Museum. Six illustrated lectures on The Italian Painters as Decorators. Miss Edith R. Abbot, Museum Instructor. Class Room. Fridays, 11 A. M., beginning January 7th.

For Children of Members. Four illustrated lectures. The Museum Instructors. Lecture Hall. The following Saturday mornings—January 8, 22, February 5, 19—11 A. M.

For Teachers, and for others on request. Six illustrated lectures on Italian Painting and Sculpture of the Renaissance. Miss Edith R. Abbot, Museum Instructor. Class Room. Wednesdays, 4 P. M., beginning October 13th. For further details see p. 220.

For Teachers, and for others on request. Five illustrated lectures on The Painting of the Northern Schools. Miss Edith R. Abbot, Museum Instructor. Class Room. Tuesdays, 4:15 P. M., beginning March 14th.

For Students in Art Schools of New York City. Five lectures. Cecilia Beaux, William M. Chase, Robert Henri, Bryson Burroughs, and Philip Hale. Museum Galleries. Saturdays in January and February, 8 P. M. Tickets will be required, and may be secured for single lectures or for the course, before December 10th, on application at the office of the art school attended.

For Salespeople, Buyers, and Designers. Four illustrated lectures. Lecture Hall. Saturdays in February, 8 P. M.

For the Blind. Two lectures illustrated with objects from the collections which may be handled. Class Room. Saturdays, 8 P. M., April 15th and 29th.

For the Deaf. Two illustrated lectures. Miss Jane B. Walker. Class Room. Thursdays, December 2nd and February 3rd, at 4 P. M.

For Students of History in the City High Schools. Mrs. Agnes L. Vaughan, Gisela M. A. Richter, Stella Rubinstein, Christian Gauss, and Frank J. Mather, Jr. Lecture Hall. Wednesdays, 4 P. M., beginning December 1st.

THE WORK OF THE MUSEUM'S  
EGYPTIAN EXPEDITION DURING THE WAR

THE excavations conducted by the Museum on its concessions at Lisht and Thebes had been concluded for the season of 1914 in the early summer of that year and the members of the expedition were scattered in various parts of Europe, when in the last days of July and the first of August the European war-cloud broke—with but little warning, at least to the outside world.

The writer had reached London from Cairo the middle of June and for six weeks was engaged there in completing with some of the staff the plans and preparations for the next season's work. Then, following arrangements made some time before, he sailed for home from Liverpool on July 30th. Two days previously Austria had declared war upon Serbia, but it was still hoped in England that a general war could be averted. Then during the following days of the voyage Europe generally became involved until, when our ship was on the Banks, we received the news that England had finally entered the struggle.

To us this brought the realization that Egypt might to some extent be affected if, by any chance, Turkey should enter against England and her allies; but when, several months later, this possibility actually came to pass and Turkey launched her attack against the Canal, the security of Egypt was never seriously threatened and conditions in the country remained normal except on certain economic sides.

As soon as the writer had landed in New York enquiry was sent back to the headquarters in London of the principal Egyptian banks as to the facilities for exchange on Cairo, and it was apparent from the first that for the time being, with the assurance given us by the Foreign Office that we might conduct archaeological work in Egypt as usual, our chief difficulty lay in sending through to Cairo sufficient funds to conduct the work on its regular scale. Finally, in view of several large problems of installation and rearrangement of the Egyptian galleries in the Museum which

had been planned, before the war arose, for the winter of 1914-15, the work both in the Museum and in Egypt was adjusted in a manner which seemed to meet best the existing conditions. Four members of the Expedition were assigned to the work in the Museum, while the four others went back to Egypt to conduct the excavations and likewise to undertake the work of recording Theban monuments under the Robb de Peyster Tytus Memorial Fund of which announcement was made in the BULLETIN of last October.

So far as the regular work of the expedition in excavation was concerned, it was clear that our main purpose must be to hold together and provide employment for our body of skilled native workmen while the war continued and to achieve the best results for the Museum which the limitations imposed by the war allowed us. Therefore it was decided to suspend for the time being the excavations which had been in progress at the Pyramids of Lisht and to concentrate our whole skilled native force on the Museum's other concession at Thebes. The conduct of the excavations there, principally on the Palace of Amenhotep III, was under Mr. H. G. Evelyn White, whose report will appear in a later number of the BULLETIN.

In the newly established work of the Tytus Fund, Mr. N. de Garis Davies with the assistance of Mr. H. R. Hopgood conducted work in the clearing and recording of several of the tombs of Theban officials at Sheikh Abd el Kurneh, particularly those of Surer, Puimre, and Nakht, with results of much interest and importance which will be described by Mr. Davies later in the BULLETIN.

Another side of the work under the Tytus Fund was carried out by Mr. Henry H. Burton, whom the expedition was fortunate in securing as a member of its staff on the expiration last year of the excavations of the late Theodore M. Davis, in the Valley of the Kings at Thebes, of which Mr. Burton had been in charge for several years. The past winter he has been engaged in securing for the Museum a large number of photographic negatives in illustration of the constructive and decorative features of both

Theban tombs and temples, and his work as planned for several years under the generous provisions of Mrs. Tytus's gift will ultimately provide us with an invaluable record of these monuments.

Although there seems every likelihood at the present time that the war will continue through the coming winter, yet in view of the fact that the conditions in Egypt have now become entirely normal so far as the conduct of archaeological work is concerned, it will be possible this season to resume the regular course of the Expedition's work. Certain members of its staff will still remain here to complete the work on hand in the department, but the other members have now started for Egypt where a new programme of excavation in the Assasif at Thebes will be pushed forward as far as possible and, at the same time, the work of the Tytus Fund in the recording of Theban monuments will be carried on in continuation of that of last season. Under the provision made by this fund for the publication of these monuments, the first volume of the series—in this case describing and illustrating the Tomb of Nakht—is now in press and will appear during the winter.

A. M. L.

#### DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1914

##### TERRACOTTAS, BRONZES, GLASS, AND GEMS

THE sculptures and vases acquired last year have already been described in previous numbers of the BULLETIN; there remains for discussion some miscellaneous material, consisting of five terracottas, six bronzes, one piece of glass, and four gems.

Among the terracottas the most important is a large plaque decorated with a funeral scene (fig. 1). It is of great interest both for its technique and for its early style. The subject is treated in the usual way. A dead woman is laid out on a couch surrounded by five mourning women, tearing their hair in the customary attitude of lamentation. The scene is worked in low relief, and painted. Numer-

ous traces of this paint are still preserved; from these it can be determined that the garments, the hair, and the eyes of the figures, as well as the details of the couch and the border surrounding the relief, were once purple and red.

Scenes of the deceased lying in state surrounded by mourners are familiar to us, both from the colossal Dipylon vases of the eighth century and from the Athenian vases of the second half of the sixth and the fifth century. Our relief forms a link between these two sets of representations, dating probably not later than the beginning of the sixth century B. C. The style is still very archaic. The features are heavy, the hair is depicted as a series of horizontal rolls, and there are many mistakes in drawing. But there is much more animation in the figures than in those on the Dipylon vases, and the artist shows a real interest in making the scene lifelike and in varying his motives. Our relief may be compared with a similar scene of about the same period on a Corinthian vase in the Louvre (E 643), where the body of Achilles is laid out on a couch of similar pattern to ours. Of the two, our relief is slightly earlier, and, having been found at Olympos, is presumably of Attic workmanship.

An Etruscan frieze, decorated with a brilliantly colored relief, is another interesting acquisition (fig. 2). The decoration consists of a marine scene, with sea-horses and dolphins scampering amid seaweed and shells. Below, a conventional wave pattern indicates the sea. There are in all seven slabs, alike in every detail, so that we may assume that they were made from the same mould. The colors—red, blue, and yellow—are still well enough preserved to give us some conception of the gay effect of the whole. The frieze probably once ornamented an Etruscan tomb chamber. From its stylistic similarity to the decoration of a cista cover (*Monumenti dell' Istituto*, IX, pls. LVIII, LIX) and a late Etruscan wall-painting (*Monumenti dell' Istituto*, VIII, pl. XXXVI), we may date it in the third century B. C.

Two terracotta statuettes of the fourth century B. C. have been added to our col-

lection. One, found at Tarentum, represents a girl standing in a simple pose, holding a bird in one hand. The other shows a boy clothed in a tunic and mantle, seated on a rock (fig. 3); the type is familiar from other statuettes, all of which come from Tanagra, which is therefore also the probable provenance of our figure. The colors on our example are exceptionally well preserved, and give us a good idea of what the original appearance of such figurines

glaze which have become known in recent times can now be added a little bowl acquired by this Museum last year. It has no relief decorations, but the glaze, which is of a deep blue color, is particularly fine. In the Orient the art of glazing terracottas was widely practised and goes back to very early times. In Greek lands, however, though it occurs sporadically at various times, it did not become established until after the period of Alexander the Great.



FIG. 1. TERRACOTTA RELIEF  
EARLY VI CENTURY B. C.

really was. The color scheme is rich and varied; yellow, blue, pink, purple, red, and brown are applied on a white body color which is at present exposed in many places. It cannot be denied that the effect is distinctly pleasing, and that, by comparison, the terracottas which have lost their coloring seem rather monotonous. Those who think that Greek terracottas have gained rather than lost by the disappearance of the paint which once covered their surface will be interested in correcting their prejudices by a study of this statuette.

To the constantly increasing number of terracotta vases covered with vitreous

The majority of examples date from the first century B. C. to the first century A. D., and it is to that period that our bowl should probably also be assigned.

A Greek bronze mirror (fig. 6), said to have been found in Rhodes, is of high artistic quality, though the preservation is unfortunately not good. It is decorated on the cover with a relief of a Seilenos and a man in Scythian costume, beautifully worked in the delicate, flowing style of the fourth century B. C. The Seilenos is represented as seated on a rock, playing the double flutes. He has the usual snub nose, animal's ears, and tail, and he sits on a

lion's skin which served him for a wine-skin. The youth seated opposite him is characterized as a Scythian by his long trousers and pointed leather cap. His left hand is on his knee, his right is outstretched and may have held some object, now indeterminate. The landscape is indicated by the rocky ground and the tree between the two figures. What is the subject of this scene? The

Seilenos playing the double flutes immediately suggests Marsyas, and the figure opposite is probably the Scythian slave who flayed Marsyas alive, as a punishment for his presumption in challenging Apollo to a musical contest. According to the story, Marsyas was bound to a tree, and the presence of a tree in this scene has therefore probably special significance. Stylistically, this group may be compared with the famous relief from Mantinea representing the same subject, which has been attributed to Praxiteles. Round the edge of the mirror cover is a charming border consisting of a plait pattern with inlaid centers, alternately of silver and copper.

A Corinthian helmet, found in the river Kladeos at Olympia, is a valuable addition to our collection of ancient armor. It is of

a more primitive type than the specimen we already have, being of a somewhat clumsy form, with a straight back and small holes

around the edge for the attachment of the lining. It is made of fairly thin bronze, of equal thickness throughout. Later, the Corinthian helmet assumed a more shapely form and the cheek-pieces and nose-piece were made of thicker bronze than the rest of the helmet. The early specimens,

which are rare and of which ours is an excellent example, can be dated to the seventh century B. C., from the fact that

one was found at Vetulonia in a tomb of that period.

A handle of a jug, in the form of a youth bent backward, belongs to the end of the sixth century B. C. (fig. 4). The upper attachment, by which it was joined to the rim of the vase, terminates at each end in a couchant lion, while the lower consists of the head of a bearded satyr flanked by two bud-like ornaments and rising from a design of scrolls and palmettes. The effect of the whole is extremely decorative and shows the finely developed artistic sense of the archaic artist.

Another good example of Greek decorative work is a colander with a loop handle ending in swans' heads (fig. 5). Round



FIG. 2. SLAB FROM AN ETRUSCAN FRIEZE  
III CENTURY B. C.



FIG. 3. TANAGRA STATUETTE  
IV CENTURY B. C.



FIG. 4. BRONZE HANDLE  
ARCHAIC GREEK



FIG. 5. BRONZE COLANDER  
V CENTURY B. C.



FIG. 6. BRONZE MIRROR  
IV CENTURY B. C.

the rim are a tongue pattern, beading, and a border of incised ivy leaves. The perforations in the center of the bowl are arranged in the form of a rosette. The beautiful simplicity of the shape and of the ornaments places this colander in the fifth century B. C.

A strigil, or instrument for scraping the body, has a stamp on the handle representing a Nereid riding a sea-horse and carrying the shield of Achilles. Nereids bringing to Achilles the armor fashioned by Hephaistos formed a favorite subject in Greek art, though the incident is not mentioned in literature. Such representations became especially popular after the middle of the fourth century B. C., and in that period our strigil should be dated.

A pair of cymbals is in an exceptionally good state of preservation, being complete with handles and chain connecting one with the other. Cymbals were popular with the Greeks and the Romans, especially in religious ceremonies of an ecstatic nature. Our pair belongs to the fifth or fourth century B. C., and was found at Elis.

A Roman glass mosaic, representing a wreath of flowers and leaves, is an acquisition of great interest (fig. 7). The pieces of glass of which it is put together are of various sizes and shapes, and the colors employed are yellow, orange, red, green, and white. The art of glass mosaic was imported into Italy from Egypt, and from the first century B. C., we find it growing

more and more popular for the decoration of walls, ceilings, and floors. Our example is of unusual excellence and shows great skill on the part of the artist in both design and color combinations.

The four engraved gems acquired last year all belong to "Minoan" or "Mycenaean" times, three of them to the fully developed style of about 1500 B. C., and one to the decadent period of about 1300 B. C. The three earlier examples are engraved with animal scenes, treated with the charming naturalism of Minoan art. On one, a carnelian of lentoid form, is a cow suckling her young; on a porphyry stone of lentoid form is an ibex running at full speed attacked by a hound; on a round agate is a cow lying down under a tree. How this style deteriorated later and lost its freshness and originality can be seen from the engraving on the fourth stone, a round agate with a highly conventionalized griffin, hastily executed.

All four stones are perforated, as is usual with Mycenaean gems, since they were worn strung on cords round the neck or the wrist. Plain stones would thus be strung with engraved specimens, the latter being of course the more valuable; the average person seems to have owned only one or two decorated stones, together with a number of plain ones. They were apparently not used as seals, but merely for decoration and as amulets.

G. M. A. R.

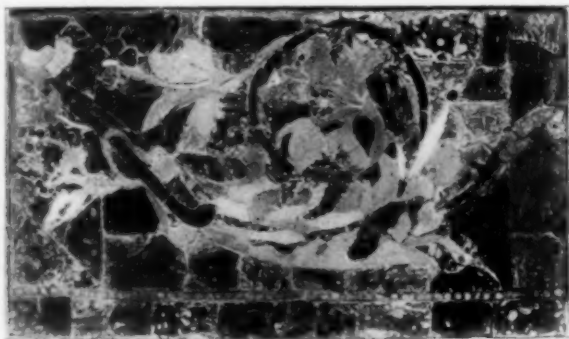


FIG. 7. GLASS MOSAIC  
ROMAN PERIOD



HUNTING TAPESTRY, GOTHIC (DETAIL)

## A HUNTING TAPESTRY

IT is not often that Gothic hunting tapestries of large size come on the market, and the very decorative specimen purchased by the Museum last spring and now placed on exhibition for the first time is a valuable addition to the early examples of tapestry-making owned in the city. It measures twenty-two feet long by about ten feet high, and represents a single party of eighteen men—gentlemen and huntsmen—both mounted and on foot, most of whom are engaged, together with a pack of hounds, in the pursuit of three deer which have taken to a winding stream filling the middle and upper part of the background. In the center of the lower portion of the tapestry, a young prince or nobleman for whose benefit the hunt is apparently conducted rides on a pawing horse, followed by an attendant in striped Oriental coat and turban, carrying a spear. The immediate foreground, as in so many specimens of tapestry, is filled with flowering plants, which here, however, bear a different character from those found in most work of the period. Among the plantains, wild pinks, and daisies runs a small dog, while two conies or rabbits play undisturbed by the press of the hunt. The treatment of foliage throughout, particularly in the line of trees which fill the background, is of a highly ornamental character, and the use of simple, broken masses in soft colors could not have been more happily exemplified.

From the technique of the weaving and the style of the costumes, the tapestry would appear to be French or Franco-Flemish and to date from about the year 1500, although in general disposition of the figures and effective sense of pattern it resembles more closely the so-called Burgundian hangings of the fifteenth century than the increasingly sophisticated productions made in Flanders under the first influence of the Renaissance. The general consensus of opinion is that the tapestry was woven at Courtrai, although its various unusual characteristics and the omission of all weavers' marks, which were not used until 1528, make it difficult to place with certainty.

In subject and general treatment it suggests the famous and somewhat earlier tapestries from Hardwicke Hall in Derbyshire, now lent to the South Kensington Museum; and although simpler and more naïve in drawing and conception than those remarkable hangings, it can be compared with them in ornamental quality as well as in size. The absence of feminine figures from the design makes it at once more masculine and less courtly than the Hardwicke series, which is full of all the elegances of the great world in late Gothic times; but the commentary offered in the Museum specimen on the hunting and sporting equipment of the period is equally valuable and certainly more rare.

The weaving is bold and not more than twenty or thirty colors of wool are used, which, contrasted with the fourteen thousand the Gobelin worker today feels necessary, would seem to offer the weaver but slight opportunity for variety, yet the artistic quality of the tapestry has profited because of this simplicity of means and few other specimens excel it in interest of color or effectiveness of design. The tapestry has suffered somewhat from age and was probably a little longer at each end, but it has escaped the chief disaster threatening works of art—complete rejuvenation at the hands of the modern restorer—so that it retains a charm of texture and purity of color rarely met with and impossible to find in restored specimens.

It was long in private possession in Germany, but aside from that its history cannot be traced, as is generally the case with objects of its class and age. It is one of the largest tapestries of the period owned in America, and in interest and rarity compares with the somewhat earlier series called the *Baillée des Roses*, and the slightly larger hanging, illustrating the *Siege of Jerusalem*—pieces which have previously been the chief ornaments of the Museum tapestry collection.

The new tapestry is now hung on the west wall of the large gallery of textiles and tapestries, D6, where it replaces the two early specimens lent to the Museum through the summer by Mr. George Blumenthal.

R. A. P. and D. F.



HUNTING TAPESTRY, GOTHIC

## NEAR EASTERN CERAMICS

IN the Accessions Room for the current month are shown twenty-four specimens of Near Eastern ceramics lately secured by the Museum through gift and purchase. Considered as a lot or individually, these pieces deserve attention since their acquisition brings the Museum collection of early Persian ware to a state of excellence scarcely bettered in any public gallery. The interest in such ceramics is of comparatively recent origin; for, although the romance and beauty of the later Persian art has long been known, it is only with the archaeological discoveries of the last two decades that any general appreciation has been developed for the more primitive arts of the Near East. As has previously been stated in the BULLETIN, Rhages, Sultanaabad, and Rakka were thriving cities and centers of a high civilization, two Persian, the third Mesopotamian, all of which, for various causes, perished in the thirteenth century. Rubbish mounds now are the only remains that mark the sites, and during the last few years these have been systematically excavated by either native speculators or Armenian merchants, who were the first to bring examples of early Persian art to the Occident. The great yield of the mounds has been in pottery, generally broken, and varying widely in period and excellence, its rudeness and age increasing with the depth of the excavations. Such pottery is, however, always infused with the spirit of the age and people which produced the poets Omar, Sadi, and Hafiz, and in decorative invention, charm of design, and beauty of color, it has never been excelled by the ceramics of any people. Since the first purchase of a few examples of this ware, described in the BULLETIN for April, 1909, the collection has been steadily increased, with a strict regard for exceptional quality in the pieces, until the lot owned by the Museum is uniformly excellent and comprises a number of the best examples of Persian ceramics yet discovered.

The earliest piece in the Accessions Room antedates the existence of Persia as a nation and may be termed Sassanian. It dates from about the sixth century A. D. and in

the method of incising the design under a brownish yellow glaze resembles the contemporary pottery from Fostat, Egypt, of which the Museum owns several hundred fragments. The decoration of the Sassanian plate shows a bowman on horseback, leading by a chain a leopard or cheetah; the drawing is ill proportioned and the ornament very primitive, but the piece has a barbarous force which is very different from the more languid refinement of the later ware.

Next in age is a bowl, also with incised decoration, but of much finer potting than the Sassanian piece, which it somewhat resembles in glaze. It was excavated at Rhages and represents the early pottery of that city, called Gabri ware, made in the ninth or tenth century, and recently discovered at a depth of from thirty to forty yards underground. Rhages, once the rival of Bagdad, with a reputed population of more than half a million, was overwhelmed and practically destroyed by the Tartar invaders early in the thirteenth century, and almost all the pottery now excavated from the desolate ruins of the city was made anterior to its invasion, and much must have been produced only shortly before its fall, so similar is it in style to dated specimens made in the first years of the thirteenth century. A very finely potted body of light weight whitish-yellow clay is the chief characteristic of Rhages ware, which in decoration may be divided into three main classes: one ornamented in copper lustre, a second modeled in relief and then glazed in a solid tone, the third painted in colors on a white enamel ground and sometimes touched with gold. One small bowl of the first kind is included in the new purchase, to supplement the several specimens already owned by the Museum, while a blue bowl of the second type is proof-potting of the first order, and one of the best examples of that technique yet brought forward. A specimen of the third variety is a decorative dish in blue and black on white, while under the same classification but of the finest kind, called Royal Rhages, is a jug in blue and other colors, liberally enriched with gold, one of the masterly productions of the Persian potter.



VASE, MESOPOTAMIAN  
RAKKA, ABOUT X CENTURY

PITCHER, PERSIAN  
RHAGES, XI-XII CENTURY



PLATE  
PERSIAN, SASSANIAN DYNASTY  
ABOUT VI CENTURY

From Rakka, a city once the residence of Haroun-al-Raschid, comes the unusual vase of albarello or drug-pot form, ornamented with grotesque camels, painted in green. The colors are not those of ordinary Rakka pottery and the piece is older than those generally seen, having been made about the tenth century.

The ceramics of Sultanabad are represented by three pieces: one a tall and interesting flask ornamented with figures and arabesques executed in lustre on a light ground, the second a wall tile showing deer among foliage, the third a large jar glazed in blue and covered with a thin crust of iridescence, a result of burial in the earth. This piece, received in the Draper bequest, is an example of a type rapidly growing in popularity, numerous smaller specimens having been bought recently by private collectors in New York.

The development in technique which the Persian potter had attained in the following three hundred years is shown by the four fine wall tiles of the thirteenth or fourteenth century, presented to the Museum by Mrs. Frederick Ferris Thompson. The combination of modeling, lustre, and color which these specimens show is characteristic of the beautiful tiles generally associated with the mosque at Veramin, the inner walls of which were covered with a brilliant veneer of ceramics celebrated in the annals of Persian art. Three of the specimens given by Mrs. Thompson are inscribed with portions of Koranic texts.

The art of all regions of the Near East shows a common inspiration; ceramic ware in Syria is closely related to that of Persia.

Mrs. Thompson's gift includes two excellent Damascus single tiles of the seventeenth century in various colors, and a large panel of nine pieces of the early eighteenth in blue and white. The latter shows the three prayer niches of Mohammedan faith, which contain the names of the Prophet and his chief saints, and in its white body and greenish glaze is characteristic of the most widespread variety of later eastern ware. What this ware was in Persia is shown by a plate and a large vase, both purchased and both formerly part of the exhibition of Mohammedan art held at Munich in 1911. These specimens are among the best of their kind, being much more skillfully made than the usual pieces. Two other plates further illustrate the variety, which, although really a faience, is semi-porcelaneous in effect and is often called Gombur porcelain, from its reputed place of manufacture.

Some later plates of Bokhara pottery are also included in the purchase, as they exemplify the last phase of Near Eastern ceramics, when the art receded to border countries from more civilized centers of production. The very decorative output of this inaccessible region where Slavic, Mongol, and Arab elements combine with most exotic results is little known in the West, although the fantastic brilliancy of color and pattern in Bokhara work shows a curious similarity to some of the most modern of European decorative art, the good qualities of which are just beginning to be appreciated in this country.

D. F.

## A HEAD FROM ANGKOR WAT

**A**MONG all the ruins of the East none are so baffling and mysterious as the great piles of sculptured stone grouped together at the deserted city of Angkor in Cambodia, a little-known state lying between Siam and Cochin-China. Here, far inland, in a pestilential jungle through which the traveler can penetrate only during two months of the year, are situated some of the most magnificent architectural and sculptural remains in existence, very few fragments of which have reached the Occident in times past and which are now permanently restricted against the predatory archaeologist.

The sculptured head illustrated in this copy of the BULLETIN comes from this temple; and as it is one of the first three or four fragments of ancient Cambodian sculpture to reach America and the last which is likely to be brought here, it deserves attention among the recent acquisitions of the Museum.

The temple and city of Angkor, which for many years have been overwhelmed by the voracious growth of the tropical jungle, are now under the control of the French Government, whose investigators have cleared a portion of the buildings and established an archaeological protectorate to prevent spoliation and further ruin. Their researches into the history of the civilization which created such superb works of art have been productive of but little definite knowledge on the subject, and the reasons for the rise and fall of a forgotten people, whose very name has only lately been discovered, are largely conjectural.

The Khmere race is known to have emigrated from India about the end of the fifth or the beginning of the sixth century A. D., establishing its capital at Angkor, where the kings lavished on the town, Angkor Tom, and the temple, Angkor Wat, an incredible amount of artistic labor, sculpturing every foot of stone—walls, roofs, stairs, ceilings—with a mass of decoration of the utmost richness. The work progressed for centuries and may be divided into an

early period of Hindu tradition, another of Buddhist influence, followed by a third age of slight decadence, before the fall of Khmere civilization in the thirteenth century, possibly under the attacks of the Siamese and the Annamites, who annihilated the race of the Angkor builders.

If the head now owned by the Museum shows an accurate ethnological type, the race of the Khmeres stood midway between



STONE HEAD FROM ANGKOR WAT

the Hindu and the Chinese and was quite dissimilar to that of the present inhabitants of the region. The head formed part of one of the images of worship with which the temple or Wat was filled, and, like the entire building, is made of stone, quantities of which must have been brought laboriously to the site from a considerable distance, as the only available quarries were about 30 kilometers from Angkor. In this case the stone has been lacquered in color, much of which still adheres to the hair, while the face has turned a brown which conceals the true gray of the material. As to the date of the head, not much can be said other than that it represents the earlier Buddhist phase of Cambodian art and was presumably made before the tenth

century A. D., although how long before it is difficult to conjecture. To those familiar with the photographs occasionally published of the magnificent ruins of Angkor Wat, this fragment will perhaps be disappointing in its simplicity, although

the fact must be borne in mind that the ancient Cambodians attained a super-excellence in purely decorative pattern work but their attempts at modeling the human figure were less expressive.

D. F.

## NOTES

**THE THEODORE M. DAVIS COLLECTION.**—Theodore M. Davis, of Newport, died at Miami, Florida, on February 23rd of this year. Upon the condition that his estate should prove large enough to carry out certain specified gifts of money to relatives and friends, he bequeathed to this Museum practically his entire collection of works of art, including, in the words of his will, "all the pictures and frames not herein otherwise disposed of, all works of art in bronze, silver, metal, marble, ivory or other materials, pottery, antique rugs, velvets, silks, tapestries, antique glass, and the Egyptian collection of any and all kinds which may belong to my estate."

The estate is now in process of litigation in the courts of Rhode Island. Pending the issue of this, and at the request of the executor, the Museum has agreed to accept the custodianship, subject to the order of the court, of all the objects which would ultimately come to it were the provisions of Mr. Davis's will to be fully carried out. Such of these objects as were not already in the Museum were transferred to it from his Newport residence during the summer, and a considerable number of them have been placed on exhibition in the galleries of various departments, according to their character and the period to which they respectively belong.

Although Mr. Davis's name is chiefly associated with his remarkably successful excavations in Egypt, those who have visited his Newport house know that in addition to his interest in Egyptology he was a collector in many other fields, to whom every form of beauty made a strong appeal, whether it was the product of an artist or an artisan, and whatever the age or school to which it belonged. A detailed

description of his collection, with its paintings, sculptures, and fine examples of the minor arts would illustrate this fact better than any general statement; but as limitations of space prevent our placing the entire collection on exhibition immediately, such a description is deferred for the present.

**LECTURES FOR TEACHERS.**—In the short course of lectures for teachers to be given this fall, on Wednesdays at 4 P. M., Italian Sculpture and Painting have been selected in response to a request made by some of the teachers who attended the course last year. A few important Florentine artists have been selected whose work exhibits tendencies characteristic of Renaissance art as a whole. Whether we are specialists or beginners, our interest naturally centers upon the great personalities, men who as painters and sculptors were to "inscribe a line in the history of the human race." The list might, no doubt, be lengthened, but here as it stands one finds the ebb and flow of the fifteenth century, classicism and mediaevalism inexorably confused, and the final culmination of the High Renaissance. A lecture on Masaccio was given last spring, and therefore he is omitted from this course.

The dates and titles of the lectures are as follows:

- Oct. 13 Donatello and Contemporary Sculpture
  - Oct. 20 Angelico, The Survival of Mediaevalism
  - Oct. 27 Botticelli
  - Nov. 3 Leonardo, The Culmination of Florentine Science
  - Nov. 10 Michelangelo and the Sistine Ceiling
  - Nov. 17 Michelangelo, Sculptor and Poet
- E. R. A.

THE MORGAN COLLECTION.—Frequently visitors to the Museum are under the impression that all of the Morgan Collection has been removed from exhibition. This is far from true. The Fragonard Room, indeed, is dismantled by the sale of the famous panels from which the room was named, and the French eighteenth-century furniture and sculpture have also been taken away. These losses, great as they are, affect only three rooms, while the other ten rooms devoted to the exhibition of the collection remain as they were when first opened to the public. The objects still lent to the Museum by Mr. J. P. Morgan include all the paintings, miniatures, jewelry, Sèvres and Dresden porcelains, watches, tapestries, eighteenth-century snuff-boxes and dance programmes, Renaissance bronzes, and the collection of early ivories and enamels.

THE JEWELERS AND THE MUSEUM.—The following statements come from within the ranks of the jewelers themselves, as the expression of a conviction strengthened by the annual meeting of the American National Retail Jewelers Association, held in New York City August 23rd to 28th. "The American designer since the present war has broken out must depend largely upon himself and his own knowledge of what will be proper for the gowns of the coming season, as the finest jewelers of Paris are turning out nothing with which

we are in touch and the American jeweler is largely dependent upon his own initiative. It is in times like these that the beautiful collection of art of past centuries, such as is to be found in the Metropolitan Museum, will prove of the greatest value to our trade, inasmuch as it undoubtedly possesses pieces that should be an inspiration, a field for suggestions in the master work of former artisans that they can get in no other way."

An interesting feature of this convention of retail jewelers was an exhibit of the work of some seventy or eighty manufacturing jewelers.

FLAGS.—Following the recommendations of the City Art Commission, the Board of Aldermen, on June 24, 1915, the 250th anniversary of the establishment of the present city government, adopted a redrawing of the seal of the City, first used in 1686, and an official flag, which, curiously enough, it had never had before.

The enthusiasm which marked the raising of the orange, white, and blue flag bearing the civic arms has resulted in an endeavor to display it and the national flag more frequently, and particularly on buildings belonging to the City.

The Museum, following this general movement, has recently raised two poles, one on either side of the main entrance, from which the flags are flown every day.

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

## ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

## THE COLLECTIONS OF THE MUSEUM

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

## EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

## THE LIBRARY

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

## PUBLICATIONS

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

## COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

## EDUCATIONAL WORK

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

## RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.